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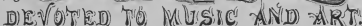
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No. 9.

The orchestra, with their faces turned toward the stage, stood in a long row, and each was strictly forbidden to turn and look at the sovereigns. As the music ended, the sovereigns turned their heads and looked at each other. I noticed that the king had turned himself secretly with a small looking glass, by the help of which, as soon as the music was ended, I obtained a good view of those who directed the orchestra. The king's face was very red, and his nose had become so swollen and blistered that in the evening I could scarcely eat my supper. Even the next day, on my return to the city, I noticed that his nose looked as if it were swollen, and my young wife was not a little alarmed when she saw me; but she was nettled when, jesting, I said that it was from kissing to excess the pretty Eritre women. Then, however, she remembered that I had seen the king on the horn, she laughed heartily at my expense.

Kunkel's Musical Review

KUNKEL BROTHERS, PUBLISHERS.

212 OLIVE STREET, ST. LOUIS.

I. D. FOULON, A.M., LL.B.,

Editor.

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Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

HERE has been some misunderstanding of our position in reference to the using of the meetings of the M. T. N. A. for advertising purposes. We have no objection whatever to a pianist's arranging with the manufacturer of a first-class piano to use, for a consideration, the pianos of his make to the exclusion of others in any concert or concertos he may give, but we do say that when a number of pianists come together, as they did at the late meeting of the M. T. N. A., each anxious to be heard, but only on the piano they play for a consideration, this fact places the pianists in the unfortunate position of rival drummers for the trade of their respective employers, on an occasion when they should be unbiased members of a deliberative body. The better plan would probably be for the association to discontinue piano recitals altogether. The association, however, seems not to know its own purposes—whether it is to be a deliberative body, a concert company, an aid society for struggling composers, an advertising medium, a foster-mother for humbug musical degrees, or an excuse for a summer jaunt at reduced rates. So far it has succeeded in being the last only.

THE GRANT MEMORIAL PAGEANTS.

OW many have milled at the story of the disconsolate widow, who, after mourning her loss in the first part of the epitaph on her husband's tombstone, would it up by the statement that she carried on business at the old stand, and sold goods at prices below competition! Then how many milled foreigners, who were present at the funeral of Gen. Grant or at the different funeral pageants in honor of his memory on the 8th of August, have been amused (as amused, perhaps, as right thinking Americans were mortified) at the sight of mourning turned to advertising purposes—a funeral made the occasion of money making, a day of mourning turned to a holiday under the thin disguise of black draperies and flags at half-mast! Here in St. Louis, thanks to the efforts of the parties who managed the procession, and, we are told, most of all to those of Col. Meier, who commanded the militia, the climax of absurdity, not to say insult to the memory of the dead hero, was reached. The day was warm and the wise Colonel forbade all the bands that were in line to play any funeral marches or dirges "because it would cause the procession to move too slowly, and make the march longer on the men's part, and so it came to pass that the funeral procession moved through the streets, the bands playing quickstep, polkas, etc. One band (from South St. Louis) alone disregarded the order and played suit-

able music at the risk of losing its pay. One of the last divisions of the procession had been assigned to the negro organizations, and as the men marched in the center of the street their wives, sweethearts and children followed on either side. The jolly music was too much for their untutored and impressionable nature, and at the sound of the polkas and jigs they danced and laughed as if the occasion were the merriest imaginable. The militia were put through their paces, and the crowd, accepting the farce as a farce, cheered their evolutions, and, later, also the appearance of the delegation from the negro contingent. The whole thing was a disgrace to St. Louis, to the nation and to civilization, and yet the daily papers, and even the *Globe-Democrat*, which had editorially condemned the playing of a scheduled championship game of base ball on that day, although reporting the cheering, etc., along the route of the procession, had not one word of condemnation for the disgraceful exhibition of combined cupidity, stupidity and ill-breeding. When the "gallant Colonel" dies we suggest as appropriate selections to be played by the hands, in lieu of dirges, "Pop Goes the Weasel," "The Irish Washerwoman" and "The Mulligan Gairns."

WITH the installment in this issue of Mr. Bennett's "Observations on Music in America," the series closes. We feel sure that our readers have been glad to hear what the eminent English critic had to say, and, like ourselves, have been pleased at the judicial spirit in which he seems to have viewed the subject. It is evident that whenever he was in doubt he has given us the benefit of the doubt. The music-viewer which it was assumed in some quarters he would be actuated by has not appeared. Indeed, we doubt whether he has not said more in our favor than we deserve, in other words, whether he has not overestimated our musical advancement, and there should now be confusion and shame among those who attacked him personally, even before he had stated his views. Mr. Bennett's relatively short stay in this country had led us to think that his "observations," however impartial, would be often faulty, but save in the matter of church music, to which we have already referred, we see nothing in them to revise or correct. Mr. Bennett has been not only a fair judge, but an able one, and we tender him at once our congratulations and our thanks.

PRIVATE OR CLASS TEACHING.

HIS is the season of the year when almost every mail brings to the *suetum* (we pronounce it "den") of the musical salter, by which the way seems to be thought almost omniscient in musical matters—inquiries from anxious parents concerning the method or methods of teaching which they had better use with their children. The most common question is: "Ought I to send my child to a conservatory or get her a private teacher?" These questions are usually accompanied by data of what the pupil has studied, his or her age, etc., which are supposed to furnish the editor all the premises from which to reason out a conclusion—but which generally furnish not even a clue to the formulation of intelligent advice.

Partly to answer such inquiries, partly to save the time which answers by mail consume, and which we can ill afford to spare from multiple labors, we have decided to give the discussion of this question a little space in this issue. We say the discussion of this question, because the question is not one that admits of a categorical answer. Individual and class instruction each have advantages and disadvantages, and what will be best in one case may be worst in another.

In private or individual teaching, the lesson hour is devoted by the teacher entirely to the instruction of the individual pupil, the correction of his individual mistakes, in class teaching the same hour is divided into as many sections as the class has members, the same lesson is given over by each member of the class, and the entire class is supposed to hear the corrections, suggestions, etc., addressed by the teacher to each of its members in turn.

The advantages of class work are, first, its cheapness. If a teacher teaches four pupils at once, he can certainly charge much less for each than he could if he spent the same time with one pupil. Secondly, there naturally arises among the members of a class a certain emulation, which may serve as a real incentive to children who are ambitious but volatile and inattentive. Thirdly, the relative excellence of the lessons of each member of the class furnishes to those parents who prefer to investigate a means of comparing the progress of their own children with that of others. Fourthly and finally, if, as is often the case, the pupil intends to eventually become a teacher, the explanation of the difficulties encountered by different members of the class may assist the pupil in discovering and rectifying the mistakes of those who may later become his pupils. In other words, the class teaching furnishes indirectly a sort of lesson on the art of teaching. Managers of music schools or conservatories would probably insist upon another advantage: the fact that they are enabled by their system to secure for the price a better class of teachers than private individuals can undertake, but while this is probably true, it does not necessarily follow that the conservatory teacher is in any respect slier than his outside competitor.

The disadvantages of the class system are, first: that if the lessons have not been very thoroughly studied before recitation, the time for correcting mistakes of each individual member of the class is insufficient. Secondly, that the pupil's attention is not concentrated upon his own mistakes, which are the only ones he is to correct, but is partly taken up with the consideration of the blunders of others; Thirdly, that the members of the class who have special talent are held back by those who lack it, while the latter are urged on at a speed that makes thoroughness impossible.

The advantages of individual instruction are, first: the fact that the lesson is long enough to enable the teacher to detect all the shortcomings of the pupil, and to correct them fully and in detail; Secondly, that the attention of both pupil and teacher is concentrated upon the work of the individual pupil; Thirdly, that the teacher can adapt his course and his methods to the wants of the particular pupil, instead of striking a more or less accurate average; Fourthly, in the case of some very timid pupils, that there is not the presence of other, perhaps brighter, pupils to hear the mistakes made and to bring by word or look a sense of mortification to the pupil that may result in his total discouragement.

The disadvantages of this system are: First, its relative expensiveness; Secondly, the absence of class emulation.

Bearing these facts in view, parents and guardians can, better than any editor or teacher, answer their own questions in each individual case. The disposition of the child, his general capacities, his musical talent and even the state of his health should all be considered—some of the most of these parents and guardians are the best judges. Further: what is the best method at one stage of the child's progress may not be the best later on, when the disposition has been modified by age and associations. Each case must be examined for itself—only thus can the best work be accomplished.

OBSERVATIONS ON MUSIC IN AMERICA.

ELEMENTARY MUSICAL EDUCATION IN BOSTON.

INTELLIGENT visitors to America always expect to find its highest form of intellectual life and things intellectual. This is natural to an Englishman, who, proud of his own country, expects to find the intellectual life of every day a new England was founded beyond the seas by strong, God-fearing men, who were faithful and courageous, and, though not free from the narrowness of their own country, were more so than the Englishman in Massachusetts feels himself a sharer in the glory of that famous commonwealth. He looks upon Bunker Hill, or visits Lexington and Concord with no twinge of mortification, but rather with a sense of honor, and admires the valor of Moore or Nasby, rejoicing in the valor with which men of his race have rebuked tyrants. Nowhere else in the world does he find a more noble man than in the old State. The names of its cities and villages are those with which he is familiar, and he finds a more abundant home in the features of Anglo-Saxon life, and in literature and art he beholds a more flowing stream of the same fountain.

Influenced sympathies, arising out of many ties, the English visitor to Boston is apt to put on rose-colored spectacles, and to see things in a more favorable light than they are. On many points the actual state of things did not surpass anticipation. Especially was this the case in regard to the management of the city. As I should say, are the "specialty" of the "Hub." I expected to find in them everything of the best; and that ingenuitly could be deceived, and experience was not to be trusted. But the community, it was, therefore, with no small interest that, under the guidance of my esteemed friend, Mr. Bacon (of the Boston Musical Association), I was taken to the place for the purpose of becoming acquainted with the system of musical education, but also in a measure with the general character of the public and private institutions. It is no part of my present duty to discuss the subject in its entire aspect, but I may be permitted to state a few of the salient features, entering into them others more specific.

The public school buildings of Boston have scarcely such imposing architectural features as the new buildings of the Boston Public School Board. But it should be remembered that the latter are the creation of yesterday, while the former are the work of yesterday's forefathers, doing order when we had no system at all. The Boston buildings seem admirably adapted to the purpose for which they were designed, and are so capably arranged for graduated teaching, and kept scrupulously clean. I was struck with the perfect order and neatness of the buildings, and the notice, and not less with the unmistakable evidence of the firm and gentle discipline from which order and neatness are the fruits. The teachers, in appearance, seemed thoroughly interested in their duties, while their teachers, both male and female, were so well adapted to the work to the class which we in England describe as "gentle." Indeed, the whole tone of the schools was healthy, and the influence of the schools was felt in the home, and the influence for good upon the young people made subject to it. One feature impressed me as being especially worthy of notice, and that was presided over by a gentleman, having under him a staff of lady assistants. The arrangement I thought was very wise, and especially from an administrative point of view. These schools are very large establishments, making it impossible to have the same advantages necessitating the existence of those qualities in their highest forms. I sought no opportunity of visiting the schools, but I saw the schools adopted. Indeed, from what I casually observed, I should have thought twice before settling in a school where the teachers were not so much subject within their curriculum. The chances are that my own ignorance would have been much less than that of the teachers.

There is no strictly uniform method of musical instruction in the Boston public schools, much the same as in the private schools. The vast majority of teachers use, for quite intelligent reasons, the system known as Tonic Sol-fa, but this is not the case with all. The choice is left to the teacher. Over yonder certain school districts are in the charge of certain professors, by whom a certain method is taught, and the method each considers to be best. This of course, entails divergence, but not in the least in the principles. The principles involved

seemed to me much the same, though their working out offered variety of procedure. It was my good fortune to make acquaintance with two of these district superintendents—intelligent and enthusiastic gentlemen, with a firm belief in their respective Shibboleths—and, under their guidance, to see the young New Englanders studying the A B C of the divine art.

In no case was it thought necessary to substitute any signs for letters in the ordinary staff, and performed with ease and accuracy more than sufficient to show that, provided right methods be followed at the beginning, the child can learn to read music in the language of music. It was instructive to observe, moreover, with what alacrity the children turned to the study of music, and how much they found it more interesting to them, which, of course, implies that it has been made clear. Boys and girls are not so much afraid of the study of music as of the seasons of learning, and these youngsters appeared to take the keenest interest in the exercise of their powers in the study of music. It was gratifying to see how much they had acquired of the elements of music. More complete knowledge, as far as it went, I have rarely met with. There is no sham about it, and the children are glad to have more. I have known of some who have had experience of school life. In this case suspicion of it was impossible. The promptitude of the answers given, and the accuracy of the answers, were exercises proved beyond question that the children were masters of the subject within the scope of their examination. In every instance the children were able to sing, and to sing with good taste and with the ordinary intonation, *ben accenti*—astonished me. Before the higher classes were examined, I had a few words to say to the children, and read off with hardly a noticeable blunder, and when the teacher, making a staff with the fingers of his right hand, and with the fingers of his left hand, sang in two and three-part harmony, he was followed with almost absolute exactness. I have to add that the children were all of a fine family, and that I was to one district. I met with them everywhere, and they served for conviction that in the Boston education system, the children are not deficient in intelligence and capacity. How long this has been going on I cannot say, but the next generation of children will be able to read music, and to sing, and to give technical instruction can secure that end.

I had one special opportunity of judging results on the point of taste and skill in singing. No sooner had the girls begun to sing than I was able to perform some pieces that, with really courtesy, the ordinary work of the upper classes in a large school would have been beyond them. I was seated in my own room. I was then taken to the large hall where the professor seated himself at the piano, in which the girls entered with erect bearing and measured step. When all were seated the march began. I was charmed with the singing so true was it, and in an unaffected way, so expressive. "Pieces of music" were sung, and the girls sang with me, with piano-forte accompaniment; no failure of any kind occurring to mar a display of the excellence of the girls' voices. The march finished, and the matter of course. After some time taken in this fashion the girls, in a large hall, march in time, and then retired in order to the next time.

My readers are now ready to put the question: "Are these results the work of the girls?" I attribute the results to good teachers, and at imparting instruction and zealous in the discharge of their duty, and to the fact that the girls are of a class of children belonging to a highly educated community. But I think the methods employed deserve the credit of being the cause of the results. The results pointed out, differ on many points, but as regards essentials, have so much in common that it may be said that the results are the work of the girls, justified in claiming victory to one for the present.

Before me lies a little book entitled "Manual for the Use of Teachers; to accompany the Readers and Charts of the Normal Music Course." Its authors are John W. Tufts and H. E. Holt; its publishers D. Appleton & Co., of New York, Boston, Chicago and San Francisco. With the reader's leave, we will point out the salient features of the course of instruction there laid down. Few of these may be absolutely new, but it is in their combination and relative importance that the value of the system lies. A cardinal principle is thus expressed at the outset:

"A knowledge of musical sounds should be given by presenting, comparing and naming them orally to the ear as relative *mental* objects on precisely the same principle that the eye should be trained to number with *material* objects. We should never lose sight of the fact that in music we are not only teaching that which we cannot see, but that that

which we can give no idea by any picture or drawing. In music we deal with the reality in order to gain any knowledge of it. When this fact is fully appreciated we see that in the study of the subject we must appeal entirely to the sense of hearing and to the feelings thus awakened and stimulated.¹

"Carrying out the idea thus stated immense pains are taken to fix the scale in the minds of the pupils and to make it a habit of mind. The vocal cords are trained, the process being continued until the singer can take any sound of the scale in which they are singing," and not only so, but until "when passing from one scale to another, the vocal cords are trained, the cords of that scale are readily adjusted in their minds, and the new key easily established." The children of the school are so trained that the children surprisingly excel. The teacher would have a phrase in one key, and follow it by another having a different signature, but continuing the same scale. The youngsters had no difficulty whatever in passing from one tonality to the other, the sounds of the new scale being as familiar as those of the old. The vocal system runs parallel with the Tonic Sol-fa, and all others deserving to be called philosophical. Passing on I find it stated that "a child can be taught to sing in any key, and to change only by hearing such rhythms and accents."

Consequently a mental conception of the thing is formed before the pupils are troubled with the characteristic kind of sound which is to be produced. The kind runs through the entire system, which refuses to burden the pupil with anything not essential. The primary object of singing at sight is to enable the child to sing at sight, and to do this intelligently should be taught; all else should be postponed until this is attained. There should be no questions or exercises until the child is able to sing intelligently. This is immediately preceded by the sounds to which they refer. The scale should first be intelli- gently impressed upon the minds of the pupils by creat- ing a mental conception of the thing, and then by going through practice in singing them. How well these principles work I had an opportunity of seeing. The children had nothing before them but their own minds. They were not troubled with the numbers called out by the teacher, but they were not troubled with the numbers representing the relation of the various sounds to the tone, the sounds themselves being produced with a rapidity and accuracy most remarkable.

With very young children the system under notice employs singing by ear, in order to awaken and envelope tone perception at the earliest period and to train the voice. Singing, as an accompaniment to marching or gymnastic exercises, is absolutely forbidden, because tending to encourage a noisy and careless use of the voice. The habits induced by singing are good, singing distinct, rhythmic and accurate pronunciation should all be taught by an imitation of the example given by the teacher. Harsh and noisy sounds should not be allowed."

In teaching time the system does not at first trouble the pupil with characters representing duration. Behind these, and an endeavor is made to create a conception of the regular accents of the measure, by repeating no time in talking upon the subject of the measure, and the fact that the measure is long or short. Accent as well as time is taught by the use of syllables indicating the various pulses, and the regularity of the measure is maintained by never accepting these time names as an answer, unless they are given at regular intervals and with the proper accent. Without this observance every pupil would be liable to become confused, and the principle carried out that there must be in the mind of the pupil a distinct conception of the measure, and that the measure must be the same. This is the distinguishing feature of the system, a feature long applied to the teaching of other branches of knowledge when musical students were crowding their minds with names of measures, and with their unmeaning symbols. Rhythms are taught in the same manner as sounds, and distinguished to the ear by the use of the syllables, and the pupils are made acquainted with the full voice.

During all these early exercises the pupil sees no note of music. But, having clearly in his mind the pitch of the sounds of the scale and their relation to each other, he is taught their representation to the eye. The teacher, having the staff upon a blackboard, writes the scale, *do-re-mi-fa-sol-la-ti-do*, and says, "The pupil sings the lowest note of the scale." "What is its pitch?" They answer, "C." The teacher then makes a note upon the first addition line below the staff, saying: "This is its place." He proceeds: "Sing one, two." The pupils do so. "What is the pitch?" "D." The teacher writes a note upon the first space below the staff, and says: "This is its place." And so on throughout the scale of C. The scale D is next taken, the others follow in order, and it has been found that the pupils

GRANT FUNERAL MARCH.

Allegro moderato assai. ♩ = 100.

The image shows a page of musical notation for the song "The Rose Tree" by Kunkel Bros. 1895. The page contains five systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like "ff" and "f". Pedal points are indicated by "Ped." and asterisks. The music is in 6/8 time and features a mix of chords and melodic lines.

Copyright—Kunkel Bros. 1885.

This page of musical notation is a single system from a larger score, consisting of eight staves. The notation is complex, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *ff* (fortissimo), *sf* (sforzando), and *f* (forte) are used throughout. Pedal indications (*Ped.*) are present on several staves, often accompanied by asterisks (*). The notation includes various musical symbols such as notes, rests, accidentals, and slurs. The overall style is characteristic of late 19th or early 20th-century piano music.

First system of musical notation, piano part. The bass staff contains a series of chords and single notes with fingerings: 3 5, 1 2, 5 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4, 1 3, 2 4. Pedal points are indicated by 'Ped.' and asterisks.

Second system of musical notation, piano part. The bass staff features a continuous sixteenth-note pattern. Pedal points are indicated by 'Ped.' and asterisks.

TRIO.

cantabile

Third system of musical notation, piano part. The bass staff continues with sixteenth-note patterns and some chords. Pedal points are indicated by 'Ped.' and asterisks.

Fourth system of musical notation, piano part. The bass staff continues with sixteenth-note patterns and some chords. Pedal points are indicated by 'Ped.' and asterisks.

Fifth system of musical notation, piano part. The bass staff continues with sixteenth-note patterns and some chords. Pedal points are indicated by 'Ped.' and asterisks.

Sixth system of musical notation, piano part. The bass staff continues with sixteenth-note patterns and some chords. Pedal points are indicated by 'Ped.' and asterisks.

First system of musical notation. Treble and bass staves. Bass line includes dynamic markings *f* and *Ped.* (Pedal). The system concludes with a star symbol.

Second system of musical notation. Treble and bass staves. Bass line includes dynamic markings *Ped.* and *ff*. The system concludes with a star symbol.

Third system of musical notation. Treble and bass staves. Bass line includes dynamic markings *ff* and *Ped.*. The system concludes with a star symbol.

Fourth system of musical notation. Treble and bass staves. Bass line includes dynamic markings *ff* and *Ped.*. The system concludes with a star symbol.

Fifth system of musical notation. Treble and bass staves. Bass line includes dynamic markings *ff* and *Ped.*. The system concludes with a star symbol.

Musical score system 1: Treble and bass staves. Dynamics: *ff*, *fz*. Pedal points: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Musical score system 2: Treble and bass staves. Dynamics: *stacc.*. Pedal points: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Musical score system 3: Treble and bass staves. Dynamics: *p*. Pedal points: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Musical score system 4: Treble and bass staves. Dynamics: *ff*. Pedal points: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Musical score system 5: Treble and bass staves. Dynamics: *ff*. Pedal points: Ped., Ped., Ped., Ped.

CARELESS ELEGANCE.

(QUICKSTEP.)

Allegretto ♩ - 116.

Secondo,

Geo. Schleiffarth.

The image displays a page of a musical score, identified as the 'Gioioso' section of a 'Gloria' by Giuseppe Verdi. The score is written in bass clef with a 2/4 time signature. It features two staves, likely representing the piano and a second instrument or voice part. The music is characterized by dense, complex chordal textures and rhythmic patterns. Dynamic markings include 'fx' (fortissimo), 'Ped.' (pedal), 'cres.' (crescendo), 'f' (forte), and 'p' (piano). The tempo or mood is indicated by the word 'Gioioso.' at the top. The score includes various musical notations such as triplets, slurs, and articulation marks.

CARELESS ELEGANCE.

(QUICKSTEP.)

Geo. Schleifarth.

Primo.

Allegretto $\text{♩} = 116$.

Giacoso.

The musical score is written for piano and consists of several systems of music. The first system includes a piano introduction with a 'Ped.' (pedal) marking. The main piece begins with a 'Primo' section, marked 'Giacoso'. The score is written for piano and includes various musical notations such as dynamics (f, mf, s), articulation (accents, slurs), and fingerings. The piece concludes with a 'ten.' (tension) marking and a final flourish.

Secondo.

First system of musical notation. The right hand features a series of chords, each marked with a 'p' (piano) dynamic. The left hand provides a steady accompaniment with eighth notes.

Second system of musical notation. The right hand continues with chords, some marked with 'p'. The left hand maintains the eighth-note accompaniment. The system concludes with the markings 'Cres.' and 'Cres.'.

Third system of musical notation. The right hand begins with a 'do.' (do) marking, followed by a series of chords marked with 'f' (forte). The left hand continues with eighth notes. Pedal points are indicated by 'Ped.' markings below the left hand.

Fourth system of musical notation. The right hand features chords, some marked with 'p'. The left hand continues with eighth notes.

Fifth system of musical notation. The right hand features chords, some marked with 'f'. The left hand continues with eighth notes. The system concludes with a double bar line.

Primo.

mf

mf

mf *f*

mf *f*

cres. *mf*

cres.

Secondo.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments (trills, mordents, etc.) and dynamic markings including *p* (piano) and *mf* (mezzo-forte). The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It maintains the same instrumental texture with a melodic line in the treble and accompaniment in the bass. Dynamics include *mf* and *f* (forte).

Third system of musical notation, featuring a repeat sign and first/second endings. The treble staff has dynamic markings of *ff* (fortissimo), *mf*, and *f*. The system concludes with two endings: the first ending leads back to an earlier section, and the second ending provides a final conclusion.

Fourth system of musical notation, continuing the melodic and harmonic development. It includes dynamic markings such as *p* and *mf*.

Fifth system of musical notation, the final system on the page. It concludes the piece with a final cadence in the treble staff and sustained chords in the bass staff.

Primo.

This page contains seven systems of musical notation for a piano piece, marked "Primo." The notation is written for the right hand (treble clef) and left hand (bass clef) in a 2/4 time signature. The key signature has two flats (B-flat and E-flat). The music is characterized by intricate fingerings, often indicated by numbers 1-5 above or below notes, and various articulations such as slurs and accents. Dynamics include *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). The piece includes a repeat sign with a first ending (marked "1") and a second ending (marked "2"). The notation is dense, with many sixteenth and thirty-second notes, and a variety of rests. The page concludes with a final cadence in the key of B-flat major.

Secondo.

First system of musical notation. The upper staff (treble clef) contains chords with dynamic markings *sf* and *p*. The lower staff (bass clef) contains a rhythmic accompaniment with pedal points marked "Ped." and asterisks.

Second system of musical notation. The upper staff continues with chords and dynamic markings. The lower staff continues with the rhythmic accompaniment.

Third system of musical notation. The upper staff includes the vocal line with lyrics "cres... cen... do. f" and dynamic markings *p* and *f*. The lower staff continues with the rhythmic accompaniment.

Fourth system of musical notation. The upper staff continues with chords and dynamic markings *f*. The lower staff continues with the rhythmic accompaniment.

Fifth system of musical notation. The upper staff continues with chords and dynamic markings *p*. The lower staff continues with the rhythmic accompaniment.

Sixth system of musical notation. The upper staff includes the vocal line with lyrics "cres... cen... do. sf" and dynamic markings *f* and *sf*. The lower staff continues with the rhythmic accompaniment.

8

Primo.

mf

cres. cen. do. f mf

ten. f

8

ff

ff

KATIE'S FAVORITE SCHOTTISCHE

Carl Sidus Op.103.

Allegretto. $\text{♩} = 104$

The musical score is written for piano in 2/4 time, marked *Allegretto* with a tempo of 104 beats per minute. It consists of four systems of music, each with a treble and bass staff. The key signature has one sharp (F#). The first system starts with a piano (*p*) dynamic. The second system includes a forte (*f*) dynamic. The fourth system ends with a "FINE." marking. The score is heavily annotated with fingerings (numbers 1-5) and slurs.

musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano (mf) and features a melody in the right hand and a bass line in the left hand. The melody is marked with fingerings (1-5) and includes a trill on the eighth note of the first measure. The bass line is marked with fingerings (5, 4, 3, 2, 1) and includes a trill on the eighth note of the first measure. The score is divided into two systems, each with a repeat sign. The first system is marked with a '2' above the first measure, and the second system is marked with a '4' above the first measure. The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'mf' (mezzo-forte). The score is for a single instrument, likely a piano.

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes fingerings (1-5) and a repeat sign with first and second endings. The lyrics are written below the bass staff.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of simple chords and single notes. The score is divided into five measures. The first measure starts with a forte dynamic marking. The second measure includes a fermata over the final note. The third measure has a piano dynamic marking. The fourth and fifth measures continue the melodic and harmonic progression. Fingerings are indicated by numbers 1-5 above the notes. A breath mark is present above the eighth note in the second measure.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef. It features a key signature of one flat (B-flat) and a common time signature (C). The melody is primarily in the right hand, characterized by eighth-note patterns and some triplets. Fingerings are indicated by numbers 1-5 above or below notes. A dynamic marking of *mf* (mezzo-forte) appears in the middle section. The left hand provides harmonic support with chords and single notes, also featuring fingerings. The piece concludes with a final chord in both hands.

8

Musical score for 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes fingerings (1-5) and articulation marks (accents) for the melody. The bass staff provides a simple harmonic accompaniment with chords and single notes. The piece concludes with a final chord in the bass staff.

Repeat from the beginning to Fine.

HUZZA! HURRA!

(Galop di Bravoure.)

Tempo di Galop. $\text{♩} = 100$

Henry A. Wollenhaupt.

Tromba.

First system of musical notation for Tromba. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with a forte (*ff*) dynamic. There are accents (^) over the first and fifth measures of the right hand.

Second system of musical notation for Tromba. The melody continues with eighth and sixteenth notes. The left hand has a forte (*ff*) dynamic. The system ends with a double bar line.

Brilliant.

Third system of musical notation for Tromba. The tempo is marked "Brilliant." The key signature remains two flats. The music features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with a piano (*p*) dynamic. There are accents (^) over several notes in the right hand. A "dim:" (diminuendo) marking is present over the last two measures.

Fourth system of musical notation for Tromba. The melody continues with eighth and sixteenth notes. The left hand has a piano (*p*) dynamic. There are accents (^) over several notes in the right hand. A "dim:" (diminuendo) marking is present over the last two measures.

First system of piano music. Treble and bass staves. Treble staff has a *f* dynamic marking. Bass staff has a *dim:* marking.

Second system of piano music. Treble and bass staves. Treble staff has a *f* dynamic marking. Bass staff has a *dim:* marking.

Con Bravoura.

Third system of piano music. Treble and bass staves. Treble staff has a *f* dynamic marking. Bass staff has a *Ped.* marking. The system includes several **Ped.* markings.

Fourth system of piano music. Treble and bass staves. Treble staff has a *f* dynamic marking. Bass staff has a *Ped.* marking. The system includes several **Ped.* markings.

Fifth system of piano music. Treble and bass staves. Treble staff has a *ff* dynamic marking. Bass staff has a *Ped.* marking. The system includes several **Ped.* markings.

ff

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f

dim.

f

dim.

p

Ped. * Ped. * Ped. * Ped. *

p

f cresc.

Ped. * Ped. * Ped. * Ped. *

8

Ped

8

Ped.

Ped

Ped

Ped

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment. The voice part consists of a single melodic line. The score includes a 'dim.' (diminuendo) marking over the final measures of the piano part.

The musical score for 'The Rose Tree' is presented in a grand staff format, featuring a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is written in the treble clef, starting with a quarter rest followed by a quarter note G4, then a series of eighth and sixteenth notes. The bass line is written in the bass clef, starting with a quarter rest followed by a quarter note G2, then a series of eighth and sixteenth notes. The score includes a dynamic marking 'f' (forte) at the beginning of the bass line and a 'dim.' (diminuendo) marking above the treble line towards the end. The piece concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

Con Bravura.

Con Bravoure.

f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Musical score for "The Rose Tree" in 3/4 time, key of B-flat major. The score is for piano and voice. The piano part features a rhythmic accompaniment with chords and single notes, marked with a forte (*f*) dynamic. The voice part consists of a single melodic line with lyrics. The score includes a key signature change from B-flat major to A-flat major (three flats) for the final measure. Pedal markings are indicated below the piano part.

Ped. * Ped. * Ped. * Ped. * Ped. *

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and solo voice. The piano part features a prominent bass line with triplets and a melody in the right hand. The vocal part is a solo voice melody. The score is in 3/4 time and D major. The page includes a piano introduction, a vocal entry, and a piano solo. The piano part features a prominent bass line with triplets and a melody in the right hand. The vocal part is a solo voice melody. The score is in 3/4 time and D major.

DREAMING.

NUR IM TRAUM.

Words by E. Oxenford.

New Edition, revised by the author.

Music by Milton Wellings.

Andante moderato ♩ = 92.

An dem Strome stund ich

Once a gain I saw the

wie - der; Drauf die Was - ser - li - lie liegt, D'rein die Wei - de tauchet nie - der; Die der
riv - er Where the wa - ter - li - lies grow, Where the wil - low branches quiv - er As the

Wei - len Spielsich fügt. Wieder hört' ich je - ne Lau - te, Die mir einst so hold er -
gen - tle zephyrs blow, And I heard those well lov'd ac - cents That once held my heart in

tönt De - nen tie - bend ich ver - trau - te. Ach ein Traum hat mich ver - höhnt. Nur ein
thrall And they whis - per'd words of prom - ise. I was dream - ing, that was all! I was

Traum war's, Ach, ein Traum nur, Nur ein Traum hat mich verhöhnt. Wür's ein Traum nur, wür's ein

dream-ing, on-ly dream-ing, I was dream-ing, that was all! I was dream-ing, on-ly

Traum nur, Hat ein Traum nur mich verhöhnt?

dream-ing, I was dreaming that was all!

tempo.

rit: colla voce.

iii)

Doch zwei Hän - de still sich fin - den, Und - er lis - pelt: Bist du
accel.

~~Secret~~

In my hand there steals another And my heart is throbbing

uccel.....

mein! Treu-e soll uns zärt-lich bin-den, Un-ser Lie-ben e-wig sein! Ich ge-
rath, a tempo.

rall.

u ter

fast, As he whis - pers that to - geth - er We will cling un - to the last. Then I

rall

lob ihn zu be-glü-cken, Wie sein Wort mein Seh-nen krönt, Meine

mur - mur that I'll love him, What so - ev - er may be - fall, And my

a tempo.

Seel' ist roll Ent-zü-cken, Und kein Traum hat mich ver-höhnt. Nein, kein Traum hat mich ver-
accel. e cres. *rit.*

soul is fill'd with rapt-ure. 'Tis no dream-ing af-ter all! 'Tis no dream-ing af-ter

accel. e cres. *rit.*

höht. Nein, kein Traum ist's, Nein, kein Traum ist's, Nein, kein Traum hat mich ver-höhnt! Nein, kein
a tempo.

all! 'Tis no dream-ing, 'Tis no dream-ing, 'Tis no dream-ing, af-ter all! 'Tis no

a tempo

Traum ist's, Nein, kein Traum ist's, Nein, kein Traum hat mich ver-höhnt!

dream-ing, 'Tis no dream-ing, 'Tis no dream-ing, af-ter all!

colla voce

Ped.

*

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masters such as Hans Andersen, Björnsten and others. The English is one of the most expressive of languages. Its depth, as compared with the Latin tongue, is immeasurable. It has, nevertheless, some faults, which make it a poor language for the vocalist. Its close vowels preponderate largely over the open ones. Its ceaseless "ings" and other nasal and throaty combinations are painful to the singing teacher's ear. What word, indeed, can be more unsuited than "singing" itself? The phrase in the *Mosaique*—"King of Kings"—in the upper notes of the soprano register is utterly atrocious with the latter, although noble in its majestic poetry. We fear that in the operatic translation which may follow the inauguration of the scheme mentioned at the outset, Wagner's heroic verse will suffer most, for the modern English scarcely lends itself well to aliteration. In closing these few remarks on the relative vocal value of languages we can present the reader with the following list, which represents their relative positions, beginning with the best and closing with the weakest: Italian, Russian, Spanish, French, German, English, Danish, Norwegian, Dutch, Low German (Platt Deutsch). Of course the arrangement is not altogether arbitrary, and judged by poetic worth, the table would almost be reversed.

One fault of the English tongue from the poet's side is its total lack of diminutives. Almost every other language of the world is rich in tender expressions of this character, but the English poets, from the poet, seemed to disregard them, and as a result, have not so much in the hearts of the people. The fault has nothing to do with the purely vocal side of our subject, but, nevertheless, makes it almost impossible to translate any love poems liberally, and often works havoc in foreign operatic libretti when turned into the sturdier English.

L. C. ELSON.

GILMORE'S BAND.

THE REVIEW hails with special pleasure the coming of Gilmore's Band to the St. Louis Exposition, first, because it is in every respect a first-class band; secondly, because it is the only band which will serve as a desideratum to the truth of what we have said again and again to the citizens of St. Louis—that that first-class military band has been heard in this city for years. When we put down the Mexican Band as a very ordinary conglomeration of musical ineptitude in spite of the puffery of the daily press, we were thought by many to be hypercritical. We know that Gilmore's Band is our best answer. Not only is it the best military band in the country, but it ranks with the world-famous band of the *Garde Republique* of France, and no more can be said. To speak of Gilmore himself as a band-master or musical manager is to repeat what everybody knows. The phenomenal success of the Boston Fabrics in the face of the opposition of the most prominent musicians of Boston is fresh in the minds of everybody, and our St. Louis people will soon be able to judge for themselves of the ability of this popular leader in less gaudy enterprises. Aside from his undoubted talent as a musician and band-master, Mr. Gilmore has that quick insight into character that enables him to select the best lieutenants. It would be difficult, not to say impossible, for instance, to find another gentleman who possesses so much of business tact and musical knowledge combined as Mr. F. W. Schultze, to whom are due some of the beautiful arrangements used by this famous band. This skill in selection extends to the humblest member of the organization, and more than audit, else, perhaps, makes it unique on this continent.

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R. CHIZZOLA, the well-known *impreario* announces a series of concerts by Miss Marie Nevada during the coming season. She will be supported by the following eminent artists: Signor Vergnet, Tenor, from the Grand Opera, Paris, and La Scala, Milan, Signor Buti, Baritone, from the "San Carlo," Naples, Signor Casati, Violoncello, Professor at the St. Petersburg Conservatory, Signor Lewita, Pianist, from the Warsaw Conservatory, Signor Giozza, Musical Director.

Miss Nevada (or Miss Wixon, to call her by her present real name) will open the season at the Philadelphia Academy of Music, on the 10th inst. Most of the artists who are to support Miss Nevada are unknown to us, but Mr. Chizzola's reputation as an *impreario* is proof sufficient of their being above the average.

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OPENING OF THE NEW MUSIC HALL.

THE new Music Hall in the St. Louis Exposition Building is now well-lighted, completed. Its dimensions are 30 by 120 feet, and 80 feet in height. It has a seating capacity of about 4000 persons; the stage appointments will be, when completed, thoroughly adapted to all needful purposes; the proscenium has a frontage nearly 30 feet; the stage is 60 by 120 feet. It is one of the largest, if not the largest in the country, and is admirably arranged for grand opera or dramatic performances on a large scale, as well as oratorios and orchestral concerts. The interior decorations impress the visitor favorably, while not in any sense elaborate, still they present an exceedingly attractive appearance, thoroughly in keeping with the massive proportions of the Grand Hall. The painting and gilding is in satin wood, with cherry relief; opera chairs in cherry, making a pleasant contrast. The boxes, which there are 32 each accommodating comfortably six persons, will be an attractive addition to the house. They are trimmed in brass and maroon velvet, and will relieve the eye and contribute to the general effect. It is proposed to make the drop curtain exceptionally elegant, its size permitting the highest degree of ornamentation. It is to be opened on October 28, by the St. Louis Choral Society, assisted by the *Liedertropen* and the *German Singing Societies*. The orchestra and Mme. Fursch-Madl and Miss Emma Juch, sopranos; Miss Emily Winant, contralto; Mr. Win. Winch, tenor, and Mr. Myron W. Whitely, bass. On Friday evening, October 30, (tonight's "*Mors et Vita*" will be given for the first time in America. The choir of the Choral Society in the rendition of the "*Redemption*" three years ago has remained the high-water mark of choral work in St. Louis. We venture the "*Mors et Vita*" will not be less successful. In this connection we would urge all good singers to give the society a lift on this occasion. There should, for a work of this kind, be no playing *ad prima donna* or *ad primo* anything, but a whole-souled desire and endeavor to make this festival, and particularly, the "*Mors et Vita*," a success.

A STORY OF ITALIAN BELLS.

A TOUCHING story is told of a set of bells in the cathedral at Limerick, Ireland. They were made by the story runs, by an Italian artist, who executed them for a convent in his native place. During the wars between Francis I. and Charles V. three of the artist's sons were slain. They were his only children, and during the sad, dark days that followed the sweet music of these bells seemed to the bereaved parent like a voice from heaven, speaking consolation to his soul. Sometime after, the convent becoming impoverished, the bells were sold and taken far away.

But the old man's heart knew no peace away from his beloved chimino, and so at last he started out in search of them. After years of wandering in foreign lands, he came one summer evening to the river Shannon, by Limerick. As the boatmen were rowing him over the stream the cathedral bells rang out their call to prayer. At the first sound he wavered, but he made the rowing cease. When the chimino were still again they turned to the old man, but his soul had fled. There was a look of peaceful joy upon his face; he had found his bells and he was dead.

THE BEETHOVEN CONSERVATORY.

THE fall term of this old and reliable institution opens (Sept. 1st) under unusually favorable circumstances. There have been but few changes in the Faculty. The piano, organ and harmony classes are still under the supervision of those able pianists and composers, the brothers Epstein, ally seconded by Miss Strong and other assistants. Mr. Allauer himself continues in charge of the violin classes, which is proof sufficient that the instruction in that department will be in the future as it has been in the past, systematic and thorough. Mrs. Broadus remains at the head of the vocal department, ready at all times to join example to precept, a great advantage to learners.

Among the additions to the faculty, we may specially mention that of Prof. Seidenfeld, a teacher of the modern languages. Prof. Seidenfeld is a gentleman of extended and varied information as well as an able philologist and musical critic, so that he is in every respect a worthy addition to the teaching force. The number of pupils will, we are told and readily believe, be much larger than at any previous session. The catalogue of the institution is furnished free of charge to all who apply in person or by letter to its principal, Prof. A. Waldauer.



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MAJOR AND MINOR.

GROWING.

Baby is only one year old.
Fair and sweet as a daffodily:
Half as bright as the crinkled gold
Bid in the heart of a water lily.

Baby is only two years old.
Tongue like a piping bob o' Lincoln
Tells more scraps than you ever heard told
Or ever a birdie would dare to think on.

Baby is only—oh!—been stealing
Out of my arms and off my knee
My baby! The year years came kneeling,
And stole my baby away from me.

VICTOR MAUREL is spending his holidays at La Bourbeville.
MISS VAN ZANDT is resting at Fyrmoot-Waldeck, a small
German spa, where the wine is good.

GRANTVA's concert troupe will include Mme. Rivé-King,
singer (Grisini) and Mlle. Louise Labache.

W. DE PACHMANN, the pianist, has been created a knight of
the Dannebrog Order by the King of Denmark.

The Swedish "Litteris et Artibus" Medal has been con-
ferred by King Oscar on Wilhelm, the violinist.

JULES MARSENT is announced to conduct at the Opera
House, Paris, his *Herodias* and *Les Delibes*, his *Sylvia*.

It is reported that either Philip or Xavier Schwankens is to
replace Mr. Foltin, at the Baltimore Conservatory of Music.

The composer, Domenico Pinetti, a brother of Ciro Pinetti,
has been created a Knight of the Order of the Italian Crown.
SUBSCRIPTIONS are being raised in Germany for the erection
of a monument to Robert Schumann, at his native place,
Zwickau.

J. TRAVIS QUIGO has become the editor of the *American
Music Journal*, which, under his management, has a quality
of snap it lacked before.

MR. JOHN HOWARD, the author of the "Howard Method"
of vocal culture, will spend the coming year in Boston, after
which he will return to New York.

THE HAWES grammar school in Boston, was the first place in
America where singing was taught as a school exercise. The
late Lowell Mason was the teacher.

M. J. DAGNELLES, military bandmaster at Charleroi, Belgium,
has been created by the French government an "Officier
d'Académie" for his services to musical art.

MME. TERESA CARERNO, the famous pianist, and Signor Tag-
liapietra will give piano and song recitals the coming season
under the management of Henry Woodfin.

CARLOTTA PATTI has fixed her residence in Paris, and has
decided to give singing lessons. She has also written a book
entitled "My Artistic Tour Around the World."

THE International Congress of Musicians, which was to have
commenced at Antwerp on the 1st instant and last till the
11th, both dates inclusive, is postponed till September.

FRANZ VON SUPPE has nearly completed a five-act serious
opera, called *Die Grotte*. His new lady is Jennie, who has
been revived at the Carl-Schulze-Theatre, Hamburg.

THE new Grand Ducal Theatre, which will be opened next
month at Schwerin, is the first perfectly fire-proof building
of its kind in Germany, having been constructed entirely of
stone and iron.

C. GÖPPART, of Mannheim, has written a three-act opera,
entitled *Queen Messia, der Schindl aus Antwerpen*. It is highly
praised by Franz List and Edmund Lassen, Grand-Ducal chap-
lainmaster, Weimar.

ANTON RUBINSTEIN lately gave at Peterhof a concert for the
benefit of a number of persons who had suffered by a destruc-
tive conflagration at Gröndö. The concert resulted in a clear
profit of 2,000 roubles.

A NEW one-act opera, with a libretto founded on the story
of the Austrian National Hymn and its author, Joseph Haydn,
will shortly be presented at the *Festtheater*, Vienna. The
music is by R. Reimann.

ANNA HARKNESS, a Boston young woman who plays the
violin, announces herself as Anna Simbra. She should stand
upon her head while scraping the fiddle so as to reverse her-
self as well as her name.

MAX BRUCH's new Oratorio, "Achilles," met with a very
favorable reception upon its recent performance at the Bonn
Festival, notwithstanding the undue length from which the
work is said somewhat to suffer.

MME. PARLISSE LUCCA will visit Paris this autumn for the
purpose of attending a performance of Massenet's *Manon Lesca-*
val, in which she will probably impersonate the heroine at
the Imperial Opera House, Vienna.

It is reported that Mr. Robert Goldbeck, late of St. Louis,
but now of New York, has made application for one of the
degrees of the American College of Music. His showman's
bawling. We question the truth of the report. Of what ad-
vantage would such a degree be to him?

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ASTRONOMY.

Astronomy is 1 derful,
And interesting 2.
The earth 3 volved around the sun,
Which makes a year 4 you.

The moon is dead and can't re 5
By laws of physics 6 great.
It's 7 where the stars live
Do mighty act 8.

If watchful Providence be 9
With good in 10 done fraught
Did not keep up his grand design
We soon would come to 0.

Astronomy is wonderful,
But it's 2 80 4
I may 2 prove, and that is why
I'd better say no more.

When may a man be said to imitate music? When has a piano forlorn (piano forte)?

"Buck's not of my set," said the old hen as she chased a strange chicken out of the yard.—*St. Paul Herald.*

Tossing a member of a brass band may be perfectly temperate, he takes his horn with great delicacy.—*Times Express.*

Is it proper to speak of a piano banger as a knookstail? Some of them think they can knock you last into a cocked hat.

The giraffe has never been known to utter a sound. In this respect it resembles a young lady in a street car when a gentleman gives her his seat.

Is it true that a dog wears more clothing in summer than in winter? Yes, of course, for in winter he wears a coat; and in summer he wears a coat and pants.

"Striking performer, is he not?" observed one gentleman to another, as they sat listening to a lady who was executing, or at least attempting to kill, a Wagner selection on the piano. Yes, striking,—heavy hitter, too was the answer.—*Boston Post.*

A boy going out pecking about a bird, and another ran to secure the trophy. Tossing near where it had fallen, he found a white owl as surprised in the grass as to present to his view only a head with staring eyes and a pair of wings attached. Instantly he shouted in dismay, "We're in for it now, Jack; we've shot a cherubim!"

The editor's five year old daughter was marching about the other day and singing, "All the words to Plimbo's hand"—the melody put us on the track, and we discovered that that was her version of "Hail ye heroes, hear'n's horn band," from "Hail Columbia." Whether that was a compliment to the articulation of the vocalist she had heard sing it we leave others to judge.

The cat was originally brought from Persia, and was known to Pliny and the Roman writers. It was formerly the trick of the English countryman to substitute a cat for a suckling pig, and bring it to market in a bag; so that he who, without careful examination, made a hasty bargain, was said to "buy a pig in a poke," and a discovery of this cheat gave rise to the expression of "letting the cat out of the bag."

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